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ABSTRACT

The classroom activities suggested in this resource booklet, proven successful by South Dakota poet Jack Kreitzer, are designed to spark or increase students' creativity by bringing the exciting language of poetry alive in the elementary and secondary classroom. Introductory comments present thoughts on what poetry is and how it should be taught, followed by a list of 122 class activities, most of which include examples. (JD)

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The Return of the Unicorn

CS 210 211

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THE RETURN OF THE UNICORN

Creative writing activities

Developed/Directed
by

Kathy Huse Inman
Language Arts Director

in cooperation with

Jack Kreitzer

1982

"NOW I WILL BELIEVE THAT THERE ARE UNICORNS"

The Tempest
William Shakespeare

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THE RETURN OF THE UNICORN

The ideas, thoughts, and suggestions contained in this resource booklet have been proven successful by one of South Dakota's own resident poets, Jack Kreitzer.

Jack has published two collections of his own poetry and artwork by other South Dakotans: Through Fire and Deep Water (1976), and Dark Moon (1979).

His writing, publishing, and creative techniques were honed through five years with the South Dakota Arts Council and their Writers-in-the-Schools program, providing week-long residencies to a wide variety of public and parochial schools across the state.

Three years of experience followed expanding this concept with all persons: adult, disabled, gifted, rural, etc., through a grant from the Division of Elementary and Secondary Education, Section for Special Education, and the Northern Hills Training Center, Spearfish. The grant was absorbed by the Black Hills Special Services Cooperative, through which Kreitzer now works as a Consultant for Gifted Education, and Coordinator of the Very Special Arts, and Writer-in-the-Schools.

Accomplishments include participation on (and publication of) Prairie Winds, the forum for school age writers and artists which is a project of my office; publication of Ashes and Chuckles, a collection of art and writing by disabled individuals, and direction of a Model Site project with the National Committee, Arts for the Handicapped.

Other collateral projects include songwriting with the Red Willow Band and the Paul Winter Consort (liner notes)

Jack and I hope that these ideas will spark or increase the creativity that lies in all our youth so that each may realize his/her own potential.

Kathy Lusk Doman

POETRY OBSERVATIONS BY JACK KREITZER (POET)

*POETRY HAS NO RULES - NO BOUNDS

There is NO right or wrong, just good and better.

No expectations means no failure.

Increase self-worth, self-confidence: less on peer group pressure (P.G.P.)

Interpretations of art: BE YOUR OWN CRITIC: Evaluative Thinking

*ONLY RULE: DON'T RHYME

Rhyme and structure reflect individual insecurity at wanting one's own life to rhyme; life does not come out even!

Rhyme first is teaching the highest forms of the art first (along with structures and rhythm, i.e., iambic pentameter), before the basic skills are acquired. Teaching the slam dunk before the dribble.

*GUTS OF POETRY: BASIC SKILLS

Words plus imagination plus feeling = exciting language and emotional writing.

The rest is incidental and ancillary to making the good better: rhyme, rhythm, titles, length, spelling, capitalization, literary devices, punctuation, etc.

*EXCITING LANGUAGE

Imagic: full of images

Poetry: the unexpected, the unpredictable, the anti-cliche, a fresh perspective.

"Seven-up bubbles tickling the cortex from the inside."

See words as bucking broncos, hang gliders, time machines, verbal photos.

"DIFFERENT IS OKAY" Undoes peer group pressure (P.G.P)

Use comparisons, associations, similes, metaphors, unexpected associations, unobvious comparisons, unusuality in images.

BRAINSTORMING, FREE ASSOCIATION, CREATIVE PROBLEM SOLVING

*EMOTIONAL WRITING

Creativity is Emotional Therapy: Self-preventive Medicine

Mode for anyone, but expecially adolescents to make Catharsis.

Affective Education for dealing with emotions and appropriately expressing feelings in a non-destructive manner.

Positive psychosis

Sublimation

A release without having to escape

Be your own psychiatrist: use paper as a blank paper couch, a safety valve.

Empath (empathy) = Human: Don't fear feelings

Balance Affective Education with cognitive and physical

Resources for coping with life

*THE WHY OF IT

Because you have to: it's fun: it boils out on its own

To feel better; to explain how you think or feel; make others think or feel the same

To serve as a time machine

A verbal photographer or tape recording

Slice of life frozen

*POETRY AS WHAT WE CAN BE

Imagination, inspiration, dare dream, wonder, stay always young

Hard to do: to dive into the deepest part of yourself and bring up slices of heart papers to pass around (on demand).

*POETRY AS LANGUAGE EXTENSION

Stretch the language with new words, or new ways of describing.

Forms of communication + forms of life = forms of unaloneness

*POETRY (AND THE ARTS) ARE THE MOST BASIC

Kids bring with them imagination, wonder, and a desire to be wondering.

*POETRY IS WHATEVER MAKES YOU THINK, FEEL, MOVES YOU, OR LEAVES YOU NOT THE SAME AFTERWARDS

*POETRY UTILIZES BOTH THE RIGHT AND LEFT HEMISPHERES SIMULTANEOUSLY

*CREATIVITY

Critical component of gifted individuals, along with ability and task commitment

Increase creative writing by involving creativity's components: fluency, flexibility, orginality, and elaboration.

*THE ARTS AND POETRY ARE THE LEAST RESTRICTIVE ENVIRONMENT AND CAN BE USED AS LEARNING MODALITIES TO TEACH TRADITIONAL CURRICULA IN AN ALTERNATE WAY

*IT'S NOT THE PRODUCT, IT'S THE PROCESS!

1.	ALLITERATION
	Write one-liners, proverbs, or entire poems, with many words beginning with the same letter. Good for new poets. Example: The brave bumblebee bounced off the black Buick.
2.	QUESTIONS - AND - MAYBE - ANSWERS
	Half the class writes answers, half writes questions. Call on alternate people to match at random (or choose from a hat). Start with either questions or answers. One person composes a set of hard, impossible or silly questions. Another person answers them, without really having to answer them (or maybe without seeing them first).
3.	WORD GRAB BAG
	Pick a word/words at random from a hatful prepared beforehand. Write lines using the words, then using all lines, write a composite poem. OR, put a list of many words on the board and use them in a poem.
4.	RETRACTED COMPLIMENTS
	Write lines or poems beginning with a compliment that ends by taking it away. (OR, write an insult that ends in a compliment.) Write pairs of lines of mixed feelings. Examples: Her hair falls like rain into a swamp. You remind me of a shiny ring in the bathtub. Rodney Dangerfield Poems
5.	SEVEN WORDS TO SAVE
	If you could save only seven words to use forever (or only seven symbols), what would they be and why?
6.	COLORS
*	Write poems about what colors (or a color) are to each of your senses. What does RED look like

	or remind you of? What does RED sound like? smell like? feel like inside RED: Then use EMPATHY: When are YOU red? When is that a picture of you?		Write color comparisons from unfamiliar foreign, scientific, or lengthy words. Invent a color: Make up a new color, name it, describe its qualities including taste and sound.
*	What is it like INSIDE of a color? What is it if it is a window, or a protrait, or a roadsign?	7.	COLORS AND SOUNDS
*	Write a poem for an art gallery.		What color would you identify with a familiar sound - various names, a flute, a trombone, car tires in snow, water dripping, various voices? Make a poem changing sounds into colors.
*	Write color-mood poems after viewing works of art, especially abstract or impressionistic works.		
*	Make a painting. Then verbalize it in an accompanying poem.	8.	POEM FOR 14 WORDS (MORE OR LESS)
*	Make color associations with personalities or emotions (mother, boss, Monday, teachers, weather, vampires, Reggie Jackson, Mick Jagger.)	*	Put on the board a selection of words chosen at random. Compose a poem using this palette of words. This can be an oral, extemporaneous poem.
*	What colors are various abstract ideas? (Love, war, pain, summer, rain, loneliness, work, trust, time, girls, boys, various sounds, countries, seven, Thursday, parents)	*	Pass a <u>hatful</u> of words or a <u>grabbag</u> of lines. Pick out a certain number and make a poem.
*	Sonic Shades: Write what color free associations are provoked from various sounds, noises, musics, effects.	9.	WORD BOXES
			Learn syntax and parts of speech by compiling boxes of pieces of paper

	with nouns, verbs, adverbs, adjectives (twice as many, prepositions, conjunctions, interjections. These collections could be students', teachers or writers. Draw a word from each box (two from adjectives) and spin into a line with one comparison. Weave all the lines for a class collaboration.
10.	JUMP ROPE JINGLES
	* Tape/record and transcribe playground verse that is full of rhythm. This can be used for street chants, jive verse, and for poetry with physical education. * Write a poem for a piece of music used for physical education, dance, or movement class. * Use rhythm and/or rhyme. * Write a poem with a rhyming pattern and a cadence. Choreograph the poem. * Compose urban cheerleader chants. As a metronome, compose verse to jumprope beat (or tapdance). * Create a verbal pattern that matches the rhythm.
11.	POST - NURSERY RHYMES
	Rewrite an old nursery rhyme, telling the same story without using <u>any</u> rhymes. Keep the same mood but convey it in a modern voice.
12.	IF I WERE
	Write a poem beginning with something like: If I were God... If I were President... If I were Saturn... If I were (someone you admire)... I wish I were... If I could be any age... If I could be anything else... If I weren't human... What I'd like to be doing right now...
13.	THE THIRD EYE
	If you had a third eye in the middle of your forehead, or the back of your head, that would open when your others closed, what would you see? - yourself as a baby

	- other lands or times - the future or the past in other dimensions - through walls - little things - laser vision - the ocean bottom What can't it see?
14.	DREAMS
	Make a free verse poem (or one that rhymes in a repetitive echo) from: - a dream you once had - a nightmare - a recurring dream - a daydream - a future dream you would like to see come true - a world-wide dream - an impossible dream - a secret place you know of - last night's dream - your favorite dream Draw your dream, act it out, or dance it out in mime; write a play from it. Treat it as if it DID happen, and was not a dream at all. Good for collaboration.
15.	TRAIN OF THOUGHT
	What do you see when you close your eyes? What does each thing remind you of next?
16.	FREE ASSOCIATION
	For five minutes write down everything going through your head (including distractions), then write a poem from this stream of consciousness. Let the words lead wherever they will, silly or not. Relax into them.
17.	MYSELF
*	Write a poem beginning with "I am the one who..." (or each line with your name).
*	Write to some part of your body.
*	Write about what is INSIDE your soul: sounds, colors, smells, description.
*	Write about your favorite word, best/worst day of the week, best/worst anything there is, favorite place.
18.	TRIBUTE
	Write a tribute: to God, to a tree,

to mother, to father, to a friend, to the sky, to the sun, to the moon, to a bush, for a flower, to a rusty pump, a snake, a haystack, a field, forest, lawn, snowstorm. Write something private in words.

19. MAKE A LIST

Make each item on the list as detailed as possible, not just a word or two. Also, possibly include "why?"

- 10 things I do every day
- 10 things I'd rather not do
- 10 things I remember best
- 3 things I've seen today
- 10 favorite things
- 10 things that could never happen
- 10 worst/best things about boys/girls
- 10 things I hate
- 10 new foods

Include as many items as you can on the lists.

20. TRIGGER LINES

Complete these lines - they don't necessarily have to make literal sense:

- In the middle of the night...
- In the crawly dark...
- Tigers are as green as...
- On the way to...
- In the blackest times...

At the beginning of each line write:

- If only...
- What if...
- I wish...
- Maybe if...

Write a poem starting with "oh" or one ending with "and".

21. DREAMS OF THINGS

* Imagine the dreams of abstract concepts, of inanimate objects, or of animals or things.

- A Blindman Dreams of Sparklers
- An Egg Dreams of Omelettes
- A Nose Dreams of Its Glasses
- A Soda Dreams of Its Pop
- An Inspector Dreams of Inspection Day

* What does a mirror dream of? A pencil? A rubberband?

* What dreams have anger, truth, fear or desire?

22.	THE BURNING HOUSE
*	If you could save only two things from a burning house, what would they be and why? What if <u>you</u> were the burning house?
23.	GETTING IT IN THE OPEN
	This is good for exploring deep within when it is difficult to do so, that which we feel, our emotions, etc. These are honesty-promoters. - I seem to be...but really I am... - I am...but I want to be... - I would like...but I would not like... - Dear Diary... (an entry) - Letter to a friend, to yourself - I'm sad when... - I'm self-conscious when... - I wish everyone would... - I would like school if... - The last thing I'd ever do is... - Things someone does that irritate me...
	Or write poems about hate, love, problems, secrets, or poem letters to authorities. Be honest. - I used to think...but now I know... - I wish...but really... - I used to...but now...
24.	ABCDEFG POEMS
	Begin each line with a letter of the alphabet (in sequence). This is a good exercise to practice alliteration.
25.	SONG TITLES
	Pick a familiar song of any kind and throw away the lyrics. Write new lyrics using the same title. This helps to create personal poetry. Rearrange or change the words in the title and write a new song.
26.	CLASS COLLABORATIONS
*	For whole class or large groups. Choose a secretary to do the writing on blackboard or on a piece of paper. Choose a topic and have each student add a line, a detail, or a comparison, until the poem is complete. Topics:

	a laugh, fog, our town, dreams.		are good if students are having
*	Write poems with no topics, using guidelines such as beginning each line with an animal, vegetable, bird, color, time of day, place or activity.		trouble getting started. Often these type of exercises can revive lagging interest.
		27.	CHANGING PEOPLE (NO NAMES!)
*	Write page poems, choosing a theme such as dreams. Have each person in a group write a line on a page and pass it on. Continue around the class or have numerous pages going concurrently.		Pick out someone you know. If you could change one thing about them, what would it be and why, how would you change it, and what would this change make them like after?
*	Have each student write a sentence on the board or a sheet of paper. The sentence should start with "I wish" and should include a color, comic character, city, country, animals, months, cars, planets, drinks, or birds.	28.	SMALL GROUP COLLABORATIONS
*	Have everyone write an impression line on a common topic (such as school) and put them all together into a poem.	*	Write alternate lines, handing the paper back and forth between 2 or 3 people. Any topic can be used. The poem doesn't have to make sense. This exercise can also be done without seeing each other's lines.
*	Have students participate in "round-robin" stories in which one begins and each writes a few lines. These are good as early assignment. Assemble finished lines as a poem. These can be done orally, and	*	The students can take turns writing questions and answers, making them rhyme. Or, the answers can be written first, followed by questions.
		29.	POET CAMERAS
			Pretend that your eyes are cameras;

	take a picture and tell what you see. The key is to tell it EXACTLY, like a photo itself (stop action!). Get all the details. Pretend that you ears are cameras, or nose or skin or tongue. What do you have pictures of? This helps to reduce vague lines. Take a picture of ANYTHING - what is it like developed?
30.	3 LINE WORD-PICTURES
	In <u>three lines</u>, make a picture poem of something abstract (love, war, sorrow, yellow, etc.). Be specific! Remember to use colors and noises. Transform an abstract idea into a concrete picture of people and objects. This is good for reducing vagueness. Or, make a poem using just three things.
31.	HUGE
	Put a list of big things, ideas, or feelings on the board. Choose some to put into poems, possibly using comparisons (like, as). Possible descriptors: heaviest, smallest, scariest, coldest, knobbiest, tiniest, ugliest, brightest, most monstrous, oldest/youngest, shyest/boldest, etc.
32.	SHOW AND TELL
	Have everyone bring "something poetic" to class; then have them write or tell why that object is poetic to them. Or have everyone <u>trade</u> objects and write poems about their traded object.
33.	APPLES AND HERBS - SMELL
	<u>Bring</u> or have everyone bring small samples of common fruits, herbs, spices, tobacco, coffee. Have everyone write one word (not the name) for each item smelled. Write poems from this list, from memories triggered by the smell or about smells. This activity is good with memories or dreams.

34. GALLERY

Show a series of photographs or go to an art or photography show. Have students select a picture to write about or to write a title for. What's going on?
Pick a picture and turn it into a POSTER by writing three lines to set off the picture, to double its effectiveness. Make up captions.
Comic strips can also be used. Paint out the balloons and fill in the dialogue.

35. BEING BLIND

Have someone be blindfolded for a length of time to somewhat experience being "blind", led around by a seeing person, feeling objects. Then write about it while still blindfolded.
Do the same to experience the loss of smell, hearing, speech, taste. Don't identify things, but experience what it was like. Use wild comparisons, even from one sense to another (synaesthetic description). "This spaghetti feels like a window crashing."

36. PROVERB

Take an old saying or proverb and make it your own topic by writing something new about it or by adding a new twist. Use it as a line in a poem of your own.

- One in hand is worth two in bush.
- A stitch in time...
- Wood burns twice...
- Blessed are the poor...
- A penny saved...
- All that glitters is not gold.
- Dont' put all your eggs...
- Don't count your chickens...
- You scratch my back...

Or, reverse a fable: "Wolf Who Cried Boy."

37. HUMDRUMS - LEFTOVERS

There are poems in our everyday situations if we pay attention to them and try to see differently (as if for the first time) the things around we take for granted in classrooms, work, home, along the road. Be

	able to improvise - to use imagination and create poems from ordinary things around a classroom: desks, clocks, maps, wastebaskets, chalkboards, pencil, flag, windows, lights. WHAT ARE THINGS LIKE? * True math: Erase part of a math problem to get : apple + worm =, mother - father =, frown x gum =, cat + tree =, or lions + time =. Brainstorm with the class before letting them make up their own. * Save: Save what? Why? Make it the subject and expand. Or start a DO NOT SAVE/THROWAWAY list. * Tests: Pick out interesting phrases, words, facts and make a poem. Can erase part of what's on the board and "improv" from what's left.
38.	RULES
	Make a list of 8-10 rules for something that hasn't had rules yet. (Rules for pickles, chairs, boys/girls, teachers, freckles, watching TV, prairie dogs, anything at all.)
39.	PICTURE TRAVELING
	Use posters of pictures to travel. What are the people saying, thinking, or about to do? What could the painting be? Translate it into a few words (word painting).
40.	SECOND GUESSING
	Variation of the picture traveling: Take objects around the room and explore what else they could be if you'd never seen them and they weren't what they are (kickball, telephone, eraser, radiator, water fountain, cobweb). What could the room be if it were not this room? WHAT ARE THINGS LIKE? What is walking like? praying? faces? WHAT DOES IT REMIND YOU OF? Your friend's nose, ears, nails, teeth, your mom in the morning? WHAT DO THESE SMELL LIKE? Your dad, the weather, animals, eyes, teacher, hair, BEARD, potato, John Wayne, braid, dog, river, school, snow, pencil. WHAT ARE WORDS LIKE? Soft, hard, loud, etc.

41. MAPS AND GLOBES

Pick a country, state, city, mountain range, ocean, river, lake. Make a poem beginning with lines like "I wonder if the people in..." Continue with what it would be like to be in those places.

42. SOUNDS

Each word has its own voice; in a good poem the voices whispering, clanking, or shouting with each other make more than the words.

Writing to music: Put on a recording (without words) and write what the music makes you feel, or what you think it is saying - what does it sound like? (dreams, memories, monsters, etc.) Use Ravel, Beethoven, Desmond, jazz, bluegrass; better yet, a mixed sample. You also could have a guitarist play behind the poets as they write.

Others: Mozart, Stravinsky, CSNY, Neil Young, Joni Mitchell (poets as musicians).

Associate sounds with colors, places, times of year, other sounds, feelings, weather, dreams. Reread the finished poems to the same music.

43. STREET SOUNDS

Listen to the sounds outside - birds, recess, traffic. Write about them so the poems sound like them in the end. What else could the sounds be; what else do they remind you of?

44. SOFT POEMS

List all the words you can with soft voices (sounds) themselves. (Soft itself sounds soft.) Make a poem using these words.

45. HARD POEMS

List all the words you can with hard voices (like the word hard itself). Make a poem with these words, any others you add must be hard, too.

46. DICTIONARY GAME

Find five words in the dictionary you don't usually use; see (don't write

down) what they mean and how they sound out loud. Now use all five in a four-line poem; it doesn't have to make sense - this is strictly for sound values. Or choose the words and have students write what they think they mean (noxious, soleroid, syzygy, zephyr, mantissa, vaccilliation, stylized, pretentious, punctilious, etc.).

47. COMPARISONS & REPETITIONS

Compare sounds you hear every day to other sounds or to things that are not sounds.
Make a poem that repeats word(s) or a line, like a chorus.

48. WALK RHYTHMS

Have a few volunteers (expressions hidden) walk naturally while some write comparisons (he/she walks like...) and some write to the rhythm he/she walks. Try to write to rhythms of walk (skip, run, leapfrog, hop). Write to athletes in motion - basketball, wrestling, gymnastics.

49. DANCE RHYTHMS

Play records (primitive, ethnic, classical, modern) - write how music feels; put its rhythm in your lines. Watch a marching band, ballet dancer, or modern dancer. What do the rhythms feel like or remind you of? Try writing in rhythms that sound like what you saw. Capture mood and magic of dance in lines; make the poem become a dance or ballet itself.

50. TALK RHYTHMS

Have volunteers talk into a cassette, listen, then write comparisons of their speech (I talk - sound like...), (the rhythms sounds like drums, etc.). Listen to other people talking - both to hear rhythms and lines. The best dialogue and ideas come from all around us.
Listen to speeches and arguments to hear how rhythms change with topic and emotion.

51. 5 VERBS AND THE WEATHER

Put five good vibrant verbs on the blackboard. Now use these all in a

	poem of four lines or less. The topic can be anything; weather may be a trigger.
52.	FOUR SEASONS
	Number your paper 1-4. Now make word pictures describing each of the seasons (or something about them) without using their names.
53.	CROW
	Association exercise, like columns of numbers. Put a color or name of a bird (cardinal, robin) on the blackboard. Then make a large list of what that trigger reminds them of (objects, dreams, feelings, other colors, ideas, concepts). Make a poem from the list. This activity is good to make connections which do not already or ordinarily exist in the world as we're used to it (Don Juan).
54.	CLAY WORDS
	Pick two <u>unlike</u> things (the moon and a sinking ship). Put them together in a line using is, are, like, as, of, or any other way you can put them together. - is, are - metaphor - like, as - simile This also works with: happiness is..., life is..., war is... Pick something usually thought of as lifeless (fog, rock-itchy, rock poem, rain, car). Write about it as if it were alive or human (personification).
55.	COLUMNS OF COLORS
	Head four columns with colors and words like noisy, soft, hard, sharp, sting, river. Make lists of what these triggers remind them of - top of your head! Make poems from these lists of images.
56.	BE AN OBJECT - THING
	Pretend you ARE some object (in the room, the park, at home, in town). Write how you feel, think, behave, act and what you respond to. Write a poem that the object would write. Feel for, don't just observe. Be something left over in the refrigerator, Onassis' yacht,

	Reggie Jackson's bat, a river, a monkey, a piano, cloud, TV set. USE EMPATHY - putting yourself in another's place. What is it like to BE them? How does it feel?
57.	BE LIVING THINGS AND ANIMALS
	Pretend you ARE a certain bird, plant, tree, flower, animal, fish (hold one!). (Not just A horse, but a 2 year old pinto - be specific!) Write what you sense, do, feel. Write from the INSIDE. Write a poem that your animal would write.
58.	BEING HISTORICAL
	Pretend you ARE Lincoln, Susan B. Anthony, Moses, or Eve. Write how you feel; how things are to you. Then write their true stories.
59.	BEING OLD
	Pretend you ARE very old. What are you like? What will you not be like?
60.	BEING HYSTERICAL
	Pretend you ARE about to go mad or crazy. What are your senses doing? Your thoughts? What would you write like, sound like, or feel like?
61.	BEING AN ENEMY
	Pretend you are someone you dislike (NO NAMES!); write how you, as that person, feel about you. Pretend you are someone you hate or fear, or someone you think is a bully or is conceited. Write about this.
62.	BEING AN ABSTRACTION
	Pretend you are any abstraction, such as blue, fog, winter, wind, water, night, space, infinity, beauty, Chicago, Alaska, a god. Write about it.
63.	INVENT AN ANIMAL
	Make up an animal no one has ever seen. Give it a name; it may be a combination of two or more familiar animals. Have little kids draw a picture of it, also. Write

	about what it looks like, smells like, sounds and feels like. What does it eat? Where does it live? Illustrate it.
64.	INVENT A PLACE
	With eyes closed and using your sense of awareness, imagine yourself walking through a familiar place, moving to an impossible place you have invented and embellished. Describe the place: colors, temperature, air, how it feels, sounds, tastes. The key is to describe it with exactness.
65.	MISCELLANEOUS MAGIC
*	Make a poem describing exactly what would happen if you saw a UFO? What if you were taken to another planet? inside the sun?
*	Write about magic people: fairies hobbits, dwarves, elves, goblins, gnomes, ghosts. Write a poem or fairy tale about them.
*	MYTHS: What is thunder? What are rainbows? What are stars made of? Write a myth about one of them.
66.	SPELLS AND CHARMS
*	Cast a spell or charm on someone. What is it like? What will it do and how? Can anything break it? Why did you cast it? What will happen? Write about it. Give examples to students and ask for similar ones. (Take a hair from your enemy's head, place it in silk with his/her name on paper, nail it to a tree that he/she passes every day and he/she will be crazy by sunrise.)
*	Tired of what you are? Cast a spell on yourself and become something else. Make it up. What things would you say (expressions)? What noises, sounds?
*	What would it be like to be underground? Pretend you're a seed - what kind are you? Is it difficult? What do you do?
*	You are the first/last person on earth. What's it like? What happened?
*	Pretend you are the Person of Life/Death. What do you do? What do you know that no one else knows?

*	Make a list of what things are Good Luck/Bad Luck for <u>you</u> - cultural myths, family superstitions, personal dreams and experiences.
67.	GRAFFITI
	Make a list of specific impressions: one place, one thing, a time of day, a day, a year, a town, a neighborhood, group of people, a school, 3 sounds, 3 colors, 2 kinds of touch, 2 names, 3 kinds of movement, someone's clothes or face. Use the list and put them all into a poem. Can be done individually or in a group.
68.	CIRCUSES, RODEOS, AND RELATIVES
	Write the most interesting thing you can remember about the circus, rodeo, or about a relative. Could be a story your grandma or grandpa told you once or an actual event. Again, BE AS <u>SPECIFIC</u> AS YOU CAN.
69.	HEROES AND VILLIANS
*	Write about some character from history, mythology, or the Bible. What would he/she be like and do if he/she were alive today?
*	Who do you consider to be a modern hero or villain? Tell about them from what you know.
70.	CURTAIN
	In an auditorium, preset backstage lights on and draw the curtains. Have poets spread out facing the curtain. They are each famous pantomime artists about to go on before a packed house of 3,000 anxious fans. They have two minutes to plan what they will do to dramatize a situation, i.e., finding themselves in a locked bare room with only a high ceiling open, or looking for a door in a room filled with water, etc. After two minutes, open the curtain to fill the stage with light and let the play begin. Then have the poets write about 1) how they felt in the situation, 2) the

directions so another actor/actress could perform their work by the description given, 3) what other possible mime situations they are able to think of and what happens in them. Use the results later for performances by the same or other actors/actresses.

* Write a poem after seeing a drama produced onstage.

71. HOOKY

Take the poets for a walk through the town, into stores, churches, the post office, dentist's office, lawyer's office, etc. Watch people, their moods, what they say or look like. Write a description with lots of detail.

72. WRITE A PLAY

This is for humor, wit and irony. Choose any three: a person, animal, bird, fruit, or vegetable. Write a play of how they meet, what they say and what they do. Make them short and to the point.

73. HOMEWORK POEMS

* Encyclopedia: Pick a topic or person. Write down a few facts. Change the facts into a poem.

* Music: Write a poem with sharps, flats, notes, rests, staffs. How do they behave? What do they sound like? What color do they sound like? Write about the colors and mood of your favorite composer or group. How would they be as president?

* Gymnastics: Write about the body in motion: flips, somersaults, muscles, bone. Use comparisons.

* Sports: Watch a game or workout. What poems are written on the athlete's faces? Are sports like music? What can you compare sports with?

* Geography: Select a place. What makes it different from others? Describe it like a face - colors, shapes, etc.

* Science: Make a list of odd facts and use them in a poem (minerals, rocks, plants, bodies, bones, insects, no gravity, outer space).

* Astronomy: Write a poem about some odd or interesting facts. How far is a light year compared to an

	emotion? Where does the moon go?
*	Social Studies: Make a poem about foods, ghettos, customs, races of various peoples and their cultures, etc.
*	History: Write a poem about a historic event or a famous person as if you've experienced the event or know the person.
*	Languages: Write or translate a poem in another language. Translate a poem to English by what words sound lik or look like.
*	Art: After looking at a painting in a book or a gallery, make a poem for it.
*	News: Can you find any interesting information in the papers? Make a poem about it.
*	Politics: How would a politician's speech sound if everyone spoke poetry? What can you compare him/her with? Make a poem turning political ideas into pictures, sounds, or colors.
74.	READING
*	Read finished poetry pieces to each other in the park, mall, bandshell, parking lot, etc. This exercise may attract the public.
*	Have a social: hire a hall.
*	Read for a club or luncheon group.
*	Set poems to music.
*	Do improvisational plays from poems; arrange them for actors (inventions, fairy tales, secrets).
*	Coordinate reading with a pep rally or half-time gymnastics. Or, work out routines to go with poems to perform for PTA, scouts, senior citizens.
75.	HANG POEMS
	Don't wait for someone to print your poems or for someone else to find and read them. Make poem banners on sheets of paper and hang them like tapestries in a store window, mall, library, school bus, hallway, lunch-room, auditorium. Paint them in colors and scenes. Make them large and short so the impact is best. Make them into posters and sell them.
76.	PUBLISH!
	Get some poets together and print

	your own single sheet broadside of poems at a local print shop (for sale) or school mimeos. Name the publication and select the poems. Having your own poetry sheet printed won't get you rich or famous, but it may be good for your ego.
*	Send poetry for magazine publication to The Director of Little Magazines, Literary Marketplace, or Writers' Market. Ask at the library for printing suggestions or a published poet.
77.	POET TAPE RECORDERS
	Become tape machines and try to record people's conversations as closely as possible with their own rhythms, vocabulary, figures of speech, expressions, and subject matter. What do they always say?
78.	WAKE UP
	Wake up as something in the refrigerator, as a giant insect, something in the medicine cabinet,
	an old person, or member of the opposite sex of the same age. Write your thoughts and feelings.
79.	WRITE A BIOGRAPHY
	Write the life story of someone you don't know. It could be someone you meet on the first day of a class, someone in the subway, etc.
80.	ILLUSTRATED POEMS
	This is good especially good for young ages. Can use dreams, made-up animals, etc.
81.	OLD STORIES FROM NEW POINT OF VIEW
*	Tell an old story (Riding Hood, the Nativity, a fairy tale, history) and tell it as if you were a bystander or a nearby building, bird, tree. Tell it as if you saw the event happen.
*	Guess the contents of stories just from bookjackets.
*	Complete unfinished stories. Use lead-off sentences or paragraphs.
*	Make up catchy titles.

82. PROPS

Bring in African masks, cats, mice, feathers, soap, shoes, tapestry, etc. Describe the things, or their feelings, or their origin. Make up a story about them.

83. PROSE VS. POETRY

Choose any two of the below story starters and write two versions: one prose and one in poetry, for the same trigger sentence.

- I know I am loved when...
- I feel self-conscious when...
- I am really happy when...
- I wish everyone would...
- I would like school if...
- If I were a millionaire I would...
- The last thing I would do is...
- The last time I was in space I...
- The worst dream I ever had was...
- The trouble with people is...
- The most important lesson life teaches is...
- Writing would be fun if only...

84. WIGS AND CHANGING

Have one or two volunteers try on several wigs, several coats, an eye patch, black-out teeth, make-up, different glasses.

Make a poem about how people change themselves, and/or how people's looks seem to change their character.

85. COMIC STRIPS

Paint out the balloons in cartoons with white and write new dialogues. Bring comics to class to stir interest. Then individually or as a group make up new characters and what they can do, new scenes, etc.

86. CHARADES - MIME

Act out 4 or 5 mysterious unidentifiable physical gestures. Have the class write in full sentences what each reminds them of; use all 5 to make the poem. Use details, be specific: what happened, why, what color, what sound, etc.?

Example: Arms outstretched slowly

	meeting in the middle and exploding.	*	Hypnotism: Preface with discussion of hypnotism and hypnosis (when a person is under your control, subject to your command and won't remember anything). Those under hypnosis, however, won't do something alien to their nature. This can be an individual or collaborative effort. Use examples so imaginations are open to ideas. With young ones you might use Simon Says with the craziest orders possible.
87.	NEWS STORIES		
	Take a news item (riot, fire) and discuss how newspapers present the who, where, how, but that the why is left to the creative writer. Imagine you are really there, not safe in class. You could be involved on either side, i.e., a dog, a bystander, the police, a cop with college kids, a doctor, etc. What is it like? What does it seem to you? What does it sound and smell like?	*	Ghost and Monsters: This is good for elementary kids, however, one problem is that the stories are often stereotyped and much too predictable. Encourage them to create their own new monsters or to caricature old familiar ones. What parts of familiar animals would you put together to build a monster?
88.	MAGIC		
*	Invisibility: If you were invisible, what would you do? Where would you go? How would you live? Where would you go that you couldn't go before? Expand this to stories, fairy tales, narratives. Also, you can try X-rays: If you had x-ray vision...	*	Cures and Home Remedies: Collect cures and home remedies as used in their families or make them up (teas, powders, potions, herbs, external salves, etc. Create a student collection of "remedies".

*	Weather: Record beliefs and predictions about the weather: when to plant, what are the signs of a long, cold winter or of a short, mild one. Or, make up your own.
89.	WACKY WORDS
	Suppose a word had to imitate its meaning with its shape to make its meaning more clear. Reflect the meaning in the arrangement of the letters. Make language fun! Try these: shrinking, somersault, missing (missig), tilt, blowout, cup, Japan, morning, misspell, divide, giraffe, diet, reflection, protect, cigar, periscope, three, anteater.
90.	FOLLOW A BUTTERFLY
	This exercise is good for little kids. Follow a butterfly (or anything) over a hill (or anywhere). Tell what's there in sounds, colors, dreams, simile, smells.
91.	KAY'S POEM OF THE MOMENT
	Write a poem about an accident, a close call, baby's fingers, flashes on the snow, seeing someone after a long time, or any special moment that sticks out in your memory. You must use sounds, colors, action verbs, or time in some way; use a simile/metaphor in each line, a place, and no rhymes.
92.	BIRTH, DEATH, AND SUICIDE
	Imagine yourself being born. What were you thinking as the doctor spanked you? in the womb? during delivery? where did you live before you were born? Imagine yourself dying - how does it feel? look like? feel like to be dead? Do a mural of it.
93.	TIME CAPSULES
	Someone chooses a half-hour stretch from the day before and everyone writes everything they were doing during that half-hour (dreams, if sleeping), what they remember, what they saw, thought, said.

94.	LETTERS, DIARIES, REPORTING
*	Choose a type of letter and write a story (love letters, letters of apology, letters to a celebrity, letters to Santa Claus, God, people with power, someone in history, earth from another planet, a character in a book).
	Write postcards to names picked at random from the phonebook.
*	Diary anything you would like to preserve. HONOR PRIVACY. Let them write something they don't have to show to anyone.
*	Be a reporter. Write about anything unusual that happens (fire, trip, ambulance, birth, etc.) for one week. Remember: notetaking, carrying a notepad and camera, etc., all help writing.
*	Keep a journal for a few months or longer. Write interesting things that happen, things <u>that are said</u> (exactly) and how you feel about things.

95.	METERS
	Have high school kids write a poem in one metric form: iambic, dactylic, anapestic, trochaic, amphibraic.

96.	HAIKU (see examples - Resource Section)
*	Write a haiku, the popular Japanese form of syllabic verse, tercet of 17 syllables in lines of 5, 7, 5. A lot of nature and irony creeps into these.
	Thesis - Antithesis - Irrelevent
	Shatter it or sum it up in the last line, for example:
	"Never be a frog who opens his mouth so wide he shows all inside;" <u>or</u>
	"The path is longer yet shorter than the journey the flower dies fast"
*	These poems don't have to be whole sentences.
	Tanka: 31 (5-7-5-7-7)
	Cinquain: (2-4-6-8-2)

97.	SHAPED VERSE - CONCRETE POETRY
	Concrete poetry is pictograms that look like what they are talking about. Arrange words to make a picture while

	speaking about the object.		buzz, zip, swish.
		*	Make noises and ask for words that sound like them.
98.	SMALL AS A FINGER		
	What would it be like to be very small? Where would you live? Who would your friends be? What would you eat? What would you wear? Where would you go? Answer these questions in a poem or story.	*	Write whole lines imitating a particular sound (the clink was like a drink of pink water). Have them close their eyes and make various sounds around the room. After each has done this, write a line telling what it sounds like or what it reminds them of. Use colors. Use comparisons.
99.	EPITAPHS		
	Write epitaphs, like the inscription on tombstones, that sum up in a few lines what you were like.	102.	COMPARISONS - SIMILE
100.	COLORED WINDOWS		Comparisons - similes are one of the key devices in writing. Poetry is the simile. It's the ability to make unusual and unexpected comparisons between things not usually compared, even things that are not alike! The crazier the examples, the better! Make them as free as possible:
	Put 5 or 6 sheets of colored paper on the board. Pretend they are windows looking to other fantastic places. Tell about what you see.		The chalk is a snowy mountain. Your hands in front of your eyes are as big as the sky.
101.	ONOMOTOPEIA - SOUNDS	*	Compare big to little, loud to soft, things inside to outside, and especially things not alike at all.
	Onomotopeia involves words that sound like what they mean, such as		

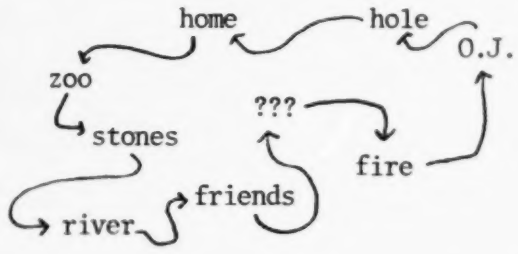
For the primary: put Like and As on the board and use one in every line. "My skin is as red as a white rose." " Or, "_____ is like _____", such as: "Clouds are like feathers" and "Thunder is like bowling".

103. COLLECTIVE NOVEL

Create a long piece of writing by having everyone write five pages and passing the manuscript around. Invent characters, list their appearance, likes, dislikes, etc.

104. DIAGRAM STORIES

Put a diagram on the board (or have each student create their own). Create a poem story from it. The only illustration rule is to get something at every stop. Put anything in boxes.



105 UTOPIA - DYSTOPIA

Begin by introducing reading literature on utopias and dystopias.

* - Write a long play about an imaginary land.
* - Write a geography book with facts about an imaginary country - the terrain, natural resources, industries, climate. This a chance to satarize or poke fun at textbooks as used in schools.
* - Write a poem an imaginary place where things are very good, very bad, or both. (Brave New World, 1984, Time Machine, Slaughterhouse 5) Themes could include religion, schools, government, war, work, raising children, pastimes, travel, etc.
* - Write a theme on time travel, telling how things will be in the future or the way they really were back when.
* - Write your own accounts of how the world was created and destroyed (creation and apocalypse).

106. WEATHER

* Write about weather in its dramatic forms on a day full of weather. Open the windows. Write from ITS (weather's) point of view, i.e., how it would feel to be the weather.

If I were the snow...

If I were the spring...

* Write how the seasons got their names; give them new ones.

* Make up new kinds of weather - what is it like? what is its name?

107. SATIRE - PARODY

* Rewrite Dick and Jane book series. Poke fun at it. Rewrite any text held in distaste.

* Imaginary Family Trees: Can write a whole family history (with or without a diagram) on hidden histories, closets full of skeletons, rags to riches stories, starcrossed, lovers' stories, and blacksheep.

* Crazy Math: Substitute words for numbers, for example:

1 man + 1 woman =

or story problems like "2 trains leave at the same time...", etc.

* Quizzes: IQ tests, Multiple Choice, Idiot quizzes. Use very difficult or strange questions, idiot ones.

* Menus: Write imaginative or disgusting menus: hairball soup, chocolate skeleton juice, grilled baboon. Create a menu fit for an enemy or for a special person. Don't use any familiar foods.

* Newspaper Parodies: Write a parody on any of the following: Ripley's Believe it or Not, Dear Abby, Gossip News, Drunk or Crazy News, Interview with the Famous, Fashion, Sports, Weather.

* Polemics: Choose a controversial issue (Prejudice - Brotherhood, Industry - Pollution) and write two essays: one attacking and one defending.

* Advertisement: Create an ad for a new product or write on how a particular product affects our lives. Could also change some popular ads to reveal the opposite feelings.

108.	METAPHORS - IS, WAS
	Think of something as BEING something else, even quite unlike it. Use key words <u>is</u> and <u>was</u> in the lines. A cloud is like a pillow. (simile) A cloud IS a pillow. (metaphor) Change some comparisons to make them metaphors.
109.	A SWAN OF BEES - OF
	A swan of bees A window of kisses A blackboard of dreams A poem of birds A table of jello A hat of dreams An auto of words A boat of chalk Try to put one of these in each line. Put a big OF on the board and use it in each line. Could start lines with "I wish I had" or "I once saw or "I wish I was". This is good to come up with images, metaphors, fantasy, free imaginations - a magic factory where anything can be made from anything.
110.	ACROSTICS
	Poems based on names. Write someone's name vertically on a piece of paper. Use each letter as the first letter of the first word of each line.
111.	SENTENCE EXPANSION & CONTRACTIONS
	Take a sentence and either replace each word with two <u>more</u> in each revision (expansion), or replace two words with <u>one</u> in each (contraction).
112.	PANTOUM (see example-resource section)
	A Malayan verse form of quatrains. The 2nd and 4th lines of one quatrain are used as the 1st and 3rd lines of the next. The final line of the poem repeats the opening line (the final 2nd and 4th could also be the opening 1st and 3rd). Make up your own verse form, i.e., pantoum, haiku, etc., only new and different.
113.	SESTINA
	First choose six GOOD end words.

Then write lines to fit the end words, endings recurring in six stanzas in this order:
123456 - 615243 - 364125 - 532614 - 451362 - 246531.
(Bottom, then top; bottom, then top; bottom, then top of each preceding stanza.)
Follow this with an envoi (concluding 3 lines): 12 in the first line, 34 in the second, 56 in the last line.

114. ODE

This is a poem in praise of anything. But, keep it focused on the subject. Examples: Ode to Television, My Feet, My Brains, The Air, Dracula.

115. VILLANELLE

This is a 19-line poem consisting of 5 tercets and a closing quatrain. Lines 1 and 3 of the first tercet repeat alternately as the last lines of succeeding tercets and as the final couplet of the quatrain.

116. LIMERICK

Ogden Nash...
This is nonsensical verse of five lines with an aabba rhyme scheme. Usually it includes a place or person's name in the first line, and it should be someone's story. It is fun to use 2 or 3 syllable words as the rhymers.

117. PARALLEL POEMS/LISTS

Parallel poems are based on repetitions - consecutive lines that begin or end with the same word. The rhythmic, chant-like effect is easy for kids. They show how effective literary form can be while at the same time are very open-ended for imagination. Also, they are good for class collaboration and groups of 2 or 3. These poems are a good way to begin, but are only a limited answer; they are too easy to rely on - for teachers and kids both.

* I wish: as beginning for each line
* Colors: one in each line
* I used to be: But now I am
* I seem to be: But I really am

*	Lies: one to a line whopping lie in each line
*	I remember: each beginning
*	Future dreams: I am going to
*	Comparisons: ___ is like ___
*	In the past they: But now we
*	Metaphor: ___ is ___
*	Definitions: Spring is ___ Love is ___ War is ___ Fear is ___
*	Building a monster: with pictures
*	The third eye: what it sees
	In the middle of the night: each beginning
*	Going to sleep: for things around the universe
*	Synaesthesia: What does a certain sound SMELL like? color feel like? texture sound like? Cross two senses in each line.
*	Catalog poem: many different flowers to use the names
*	Exploding verb: pick a dramatic verb (explode, dance shine, boomerang) and write lines using it in each line
*	Lists: 10 interesting things 10 things that couldn't happen 10 things I do every day 10 things that go up/down
	Inside/Outside: tell what is inside and outside - a list of things
*	Or use combinations of the above.

118.	ONE-WORD POEMS
	Choose one word that will convey an idea, your favorite word, a word made up, or your favorite word because of its SOUND. Lighght gsmlpgh panicky crackling dog shushing
119.	STREET LITERATURE - CITIES
*	Ranking - Metaphoric creative insulting or fun-poking at the urban woes and poverty.
*	Graffiti - Put up a huge sheet of paper or use the blackboard. Have students list all that they see on the way home and categorize the words. Or write about the Graffiti

Gang: where they live, how they live, why they're doing it.

* Blues and Bluelets - Play blues records for inspiration to show how this can help us face and express our deepest feelings - may show some how to cope with sadness and sorrow.

Bluelet: 3 lines (4-4-6)

Rocku: 4 lines (6-4-4-4)

* Ballads and Tall Tales - Tape neighborhood nursery rhymes, jump-rope rhymes, street games. Write new versions.

* Riddles and Jokes - These are good for people who won't write anything else. Keep a riddle box around to collect jokes and riddles as incentives.

120. WHAT WOULD HAPPEN

* Write in poetry or story form "What would happen if...

- we had only three fingers?"
- you were the teacher?"
- it was winter all year?"
- there were no grownups?"
- the ocean dried up?"
- everyone was blind?"
- the sun turned green?"
- you were a kitten or plant?"
- you were your shadow?"
- people were flat?"

* Write in story or poetry form what the first item would be like without the second (WITHOUTS):

- frog without hop
- ball without bounce
- house without roof
- girl without hair
- dentist without teeth
- mothers without eyes
- flag without stars
- sidewalk without cracks
- freckle with a face

Keep in mind: color? look like? noise? at night?

121. UNUSUAL USES

Think of ways to use things that have never been tried before, such as, tin cans, light bulbs, nut shells, buttons.

122. PIECES OF ADVICE

If you could leave 5 pieces of advice for your children, what would they be?

HAIKU

(See exercise #96)

the door of sorrow
reaches only to those who
are afraid to reach

time unwinds itself
like an anaconda coil
off rainforest teaks

the worm rain sprinkles
as the sun shyly peeks through
the seed begins life

fall reminds me of
colored oceans with big winds
that have no small fish

the dove of my dreams
came in through my window and
rested on my mind

rain is like people
beginning separately
falling together

blind is just darkness
that happens when the soul dies
even if sight lives

death is just lost time
for there is no place to go
hell is here to stay

SWAN OF BEES
(See example #109)

*feather of dust

*rocket of raindrops

*hair of flowers

*portrait of touches

*casserole of insects

*watermelon of pink diamonds

*glass of clouds

*screens of people

*kisses of words

*chalk of dreams

*lake of light

*horses of paper

*ships of water

*cave of clouds

*surface of sunlight

*blackboard of dreams

*fossil of God

*avalanche of raindrops

*knife of snow

*quack of a cow

*animals of stars

*lake of poison

*harvester of eyes

*blade of light

*ocean of skies

*paper of air

*moustache of paint

*river of feathers

*village of cattle

*pasture of surprises

*fish of cannonlike eyes

*hat of flame

*mind of still air

*caress of hate

*scream of red

*scraps of trust

*door of answers

*icebergs of fire

*pearls of ice

*clovers of tears

*fingers of ice

*bushels of skies

*rivers of bananas

*marshmallows of winds

*lemon of spoons

SWAN OF BEES POEM

I SAW A JOKE OF TREES AND WONDERED
AT THE ROCKET OF RAINDROPS WHICH BLENDED
WITH MUSICAL CHORDS OF LIGHT DREAMS
ALL OF THIS UPON MY DESK OF RAINBOWS
I COULD FEEL HER HAIR OF FLOWERS
AND I FELT HER PORTRAIT OF TOUCHES
AND THEN
AS THOUGH SHOCKED BY A CATTLEPROD
REALITY TOUCHED ME
LIKE A FEATHER OF DUST.

PANTOUM

(See excercise #112)

Dawn was an egg that broke
and before we knew which way to go
the yolk filled our eyes, the white was scattering gulls
lost in the vanishing cave of night

And before we knew which way to go
a beaten path wandered past
lost in the vanishing cave of night
we peered and paused on the edge of the cliff of our deciding

A beaten path wandered past
carrying us off like spots on its back
we peered and paused on the edge of the cliff of our deciding
too far to fall too soon to jump

Carrying us off like spots on its back
dawn was an egg that broke
too far to fall too soon to jump
the yolk filled our eyes, the white was scattering gulls

CONCRETE POETRY

Use these words to create your own concrete poems. See Writing exercise #97.

*railroad
*double
*sag
*wind
*incorrect
*separate
*highjump
*advertise
*table
*antenna
*anteater
*golf
*steam
*stream
*fish
*look

*backward
*shapely
*rocket
*worm
*curve
*torn
*cry
*suspend
*reflect
*quicksand
*stretching
*misplace
*mushroom
*happy
*expanding
*stop
*stairway

KENNINGS

head / neck parasite
shoes / odor gardens
sky / polluted mystery
board / chin mask
kiss / meaningful slobber
neck / head vase
hat / dandruff kidnapper
pocket / fast stash
moon / werewolf energy
jelousy / fool's gold
paper / subconscious mind
snot / lung cheese
tear / hurt water
shoes / fitted mudpacks
lightning / sky eels
neck / hickey haven
escalator / step waterfall
music / mind kite
work / cold activeness
train / rattled thunder
butten / plastic hinge
pillow / tear sponge
beer / barley pop, hopspop, giggle water
elephant / beached whale, land whale
ring / finger brace
picture / dead mirror
chocolate / honey mud
coveralls / grownup's diapers
sunglasses / eye tents
gloves / hand sacks
car / wheel beast

sleep / dream cave
sky / swan path
blood / sword water
sky / star garden
eraser - word eater
icecube - square snow
pencil - word stick
skin - body's mold
freckles - skin mudpuddles
apple - embarassed orange
peach - fuzzy lemon
glasses - head clamps
waves - liquid mountains
window - moving mirror
boy - charming pain
book - jargon movie
kiss - delicious pressure
celery - faded treetrunk
mirror - worst enemy
nose - bugar heaven
beet - embarassed potato
pen - word bank
cement - liquid stone
moustache - portable handkerchief
suitcases - still pets
rose - love blood
pantyhose - leg bag
names - identifyingpain
book - literary device
students - tuitioned prisoners
TV - image cube

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Kennings are metaphors that were common in Anglo-Saxon and early Germanic poetry. They are compound nouns that are used in place of a single noun. In a true kenning, neither word of the compound noun is the real name of the thing being talked about.See the above examples and try writing your own.